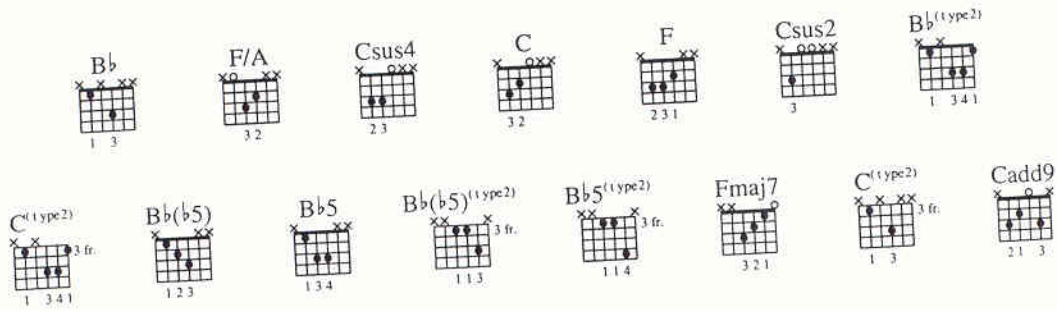


Rest In Peace

By Richie Sambora and David Bryan



Intro

Free time Slowly circa ♩ = 50
N.C.

8va P.H. fdbk

Gtr. I

* *ppp* *mp*

P.H. fdbk

T
A
B

P.H. pitch: B
*Refers to vol. swells throughout.

**Gtr. II

**Keys arr. for guitar. (w/delay)

F/A

Voo - doo wom - an, I'll see you in my dreams.

-1 1/2

w/bar

p

-1 1/2

(0) 14 (14)

④ open ③ 3fr.
Csus4 D B \flat B \flat

* < let ring

Gyp - sy wom an, _____

15 mm fdbk

mf

grad. bend & release full

w/bar fdbk

(11)

F/A C

down on Lone - ly Street. _____

mf *mp* *mf*

1/2 1/2

12 12 (12) 13 12 10 9 10 10 8 7 8 (8)

B \flat F

Gyp - sy was a friend of mine, _____ in some sa - cred dream. _____

-1 1/2

8va fdbk

1/2 3

w/bar

let ring

w/bar

-1 1/2

fdbk

w/bar 1/2

1 1 2 3

fdbk pitch: F

C B \flat

Voo - doo wom - an mag - ic child, _____ (w/echo repeats)

8va P.H. 3

mp w/bar

mp w/bar

1/2 -1/2

pitch: F \sharp G F \sharp

F Csus2

in time ___ you will ___ be - lieve.

let ring - - - - - w/bar

mf

1/2 -1/2

C B \flat

But ev - 'ry time we _____ say good - bye. _____

let ring - - - - - w/bar

mp

m

F

B \flat (type II) C (type II)

our love _____ shall rest in peace. _____

mp

(2)
3
3
3
1

5 5 7

B \flat

Af - ter we make love _____ to - night, _____ I

let ring ----- let ring -----

full full

(7) (7) (7) 5

6 7 8 7 1 2

F/A

C

lay be - side you, rest in peace. _____

let ring -----

mp

w/bar

3

5 6 5 5 5

Handwritten musical score for guitar, first system. The piece is in 2/4 time. The first staff is in treble clef, and the second staff is in bass clef. The key signature has one flat (Bb).

Chords indicated above the staff: Bb and F/A.

First staff notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present.

Second staff notation includes a bass clef and a key signature of one flat. The bass line consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present. Fingering numbers (5, 6, 8, 7, 5, 7, 5, 7, 5, 7) are written below the staff. Some notes are marked with 'full' and '1/2'.

Handwritten musical score for guitar, second system. The piece is in 2/4 time. The first staff is in treble clef, and the second staff is in bass clef. The key signature has one flat (Bb).

Chords indicated below the staff: Bb(b5), Bb5, and F.

First staff notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present.

Second staff notation includes a bass clef and a key signature of one flat. The bass line consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present. Fingering numbers (5, 6, 8, 7, 5, 7, 5, 7, 5, 7) are written below the staff. Some notes are marked with 'full' and '1/2'. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present. A wavy line indicates a vibrato effect. A dynamic marking of *f* (forte) is present.

say a prayer and close your eyes, _____

8va. fdbk -1 1/2

8va. harm. -1 1/2

* $\text{B}\flat(\text{b}5)$ (type 2) $\text{B}\flat 5$ (type 2) $\text{B}\flat(\text{b}5)$ (type 2)

* mp w/bar harm. -1 1/2

5 (5)

pitch: C

and lay your bod - y down _____ to sleep. _____

Fmaj7 C (type 2) C9

grad. release 1/2

3 5 3 5 (5) 3 5 7

'Cause af - ter we make love _____ to - night, _____

let ring

w/bar

5 0 5 (5)

$\text{B}\flat(\text{b}5)$ (type 2) $\text{B}\flat 5$ (1) G 3fr.

let ring

w/Rhy. Fill 1

F C

ba - by, our love ³ shall rest in peace.

f

13 13 12 13

rit. w/bar

1/2

12 14 (14) 12 15 14 15 15 13 (13) (13)

*let ring for 16 secs..
segue into "Church Of Desire"

Rhy. Fill 1

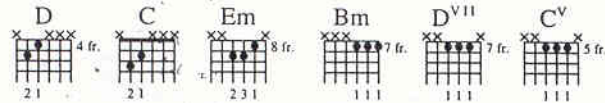
Gr. III

mp *mp*

T
A
B

Church Of Desire

By Richie Sambora



Intro

Free time circa ♩ = 80

*Esus4

** Gtr. II D C

Gtr. I

mp
clean tone w/chorus and delay
w/bar
w/bar

T
A
B

17 15
14 12
14 12
(14) 16
(16)
(12) 14
(14)

* Keyboard pads hold out Esus4 for entire free time intro.

* Fade in w/vol. control
** Bass arr. for guitar.

Esus4 -1 1/2
w/bar
-1 1/2
-1
w/bar
-1
w/bar
-1
w/bar
-1
w/bar
+1

17 15
14 12
14 12
(14) 16
(16)
(12) 14
(14)
12 14
10 12
(14)
9
7

* Pull up on bar, both A and G strings go up approx. a whole step

Gtr. II

D C
8va
full
P.M.
tr
loco
P.M.
tr

(9)
17 (17) 14 15 14 15 14 15
14 15 14 12 11 12 (11 12) 11
12 14 12 14 12

Esus4

6
6
6
6
w/bar
accel.
full
full
full
1
w/bar

14 (14) 12 14 12 14 14 (14) 12 14 12 14 14 (14) 12 14 12 11 12 11 12 12 14 (14) (14)

Drums + Bass in
Moderate Rock ♩ = 111

Gtr. I

D/E

8va. Harm. 3

rake let ring Harm.

Em7sus4 loco

Gtr. II

8va. Harm.

loco fdbk.

* *ppp* w/bar Harm. *mf*

5 (5)

* Fade in w/vol. control

D/E

8va. Harm. 3

Em7sus4 C

Harm. 5 5 5 0 10 7 9 7

Pitch: B G D B

(5) 4

D Em7sus4 D/E Em7sus4

full 14 15 (14) 12 14 12 14 (14) (14)

w/Rhy. Fig.2

w/Rhy. Fig.2

A5 F5 substitute w/Rhy. Fill 1 N.C. E5

Fa - ther, Fa - ther, can't you see I'm de - pend - ing on ___ you, ___ Lord. 3 3 I'm

A5 F5 G

dy - in' at the door to your heart ___ and I can't break ___ through.

dy - in' at the door to your heart _____ and I can't break _____ through.

w/Rhy. Fig.3 (2 times)

7b C5 A♭5 E♭5 B♭

Fa - ther Time, grant me just _____ an - oth - er day _____

Gtr. III

6 6 6 8 7

Gr. III

6 6 6 | 8 7

of our love. I tried to make her stay. Father

substitute w/Rhy. Fill 2
Fm Eb5 Bb5

Rhy. Fill 2

Gr. II

let ring

T
A
B

w/vocal Fig. 1

C5 A♭5 E♭5 7♭5 B♭5

Time. _____ Don't tell me it's _____ too _____ late. _____

full

11 11 8 9 8

Fm E♭5 B♭5

All _____ my _____ life, _____ you know that I _____ will _____ wait, _____ Fa - ther _____

9 8 8 8 10 10 (10)

w/Rhy. Fig. 4 (6 times)

C5 E♭5 B♭5 G5

Time. _____ She's your _____ child, _____ make _____ her

1/2 1/2

10 11 (10) 8 10 8 1 3 1 3 (3) 1 3 3

semi. harm.

C5 E♭5 B♭5 G5

mine, _____ Fa - ther Time. _____

(3) 3 5 3 5 3 5 8 8 10 8 10 12 10 10 12

The musical score is written for guitar. It features a treble clef and a key signature of two flats (Bb and Eb). The top staff shows a sequence of chords: C5, Eb5, Bb5, and G5. The main melodic line is written in the treble clef and includes a variety of note values, including eighth and sixteenth notes, as well as rests. A wavy line above the staff indicates vibrato, and a wavy line below the staff indicates a bar bend. The bottom staff shows the fret numbers for the left hand, with some notes circled to indicate bends or vibrato.

8va. C5 Eb5 Bb5 G5

full 10 8 11 10 11 11 (11) 8 11 (11) 11 10 10 8 8 10 10 11 11 13 13 11 13

w/Rhy. Fig. 1 (12 times)

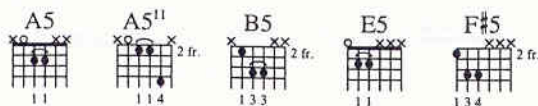
*keys arr. for guitar

D5 E♭5 F5 N.C. Cm(add9)

7 7 8 8 10 10 11 10 8 8 7 8 8 12 12 12

The Answer

By Richie Sambora and Bruce Foster



Intro

Moderately slow ♩ = 83

N.C.

Chords: A, A/G, F#7

* keyboards

** Gr. I

let ring *mp*

T: 2 2 2 2 2 2 2 3 2 2 3

A: 2 2 2 2 2 2 2 3 2 2 3

B: 0 2 4 2 3 4 2 2 4 2 4

* 16 secs.

** Finger style acous. guitar
downstem notes to be played w/thumb

Verse

Chords: Bm, Asus4, A, Dm, E7b9, E, A, A/G

1. The light - ning flashed as

rit. -----

3 3 3 3 2 3 2 4 2 3 0 1 1 0 2 2 2 2 2 4 2

4 4 4 4 4 4 4 4 4 4 0 1 1 0 2 2 2 2 2 4 2

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

* Strum chord,
hold for 3 secs.

Chords: F#, Bm, Asus4, A, Dm, E

an - gels rode fier - y charg - ers through the clouds.

2 2 3 3 3 2 (4) (2) 3 0 0 1 0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 0 2 0 2 0 2 0 2 0 2 0 2

A A/G F#7 Bm Asus4 A

That an - swer scared me in - to tears, and all the grown - ups laughed out

Esus4 E A Bm7

loud. Now the years roll on, tired voices have all gone. Now they

A A7 D5 E

ride their thun-der through the heav - ens. There's a world in

A A/G# F#m N.C. D5 E A A/G# F#m(add4) A/E

ev - 'ry drop of rain. Em-brac - ing o - ceans sweep us home a - gain. Come a-long

D5 E D5

with me, come a - long with me. Seek the truth, you shall not

E A A/G F#

find an - oth - er lie.

Bm Asus4 A Dm E7b9 E Verse A A/G

2. They say for ev - 'ry

rit.

* Strum chord, hold for 3 secs.

F#7 Bm Asus4 A Dm E

liv - ing thing, there's a guide up in the sky,

A A/G F# Bm Asus4 A

that helps you pass _ from world to world. _ So you nev - er real-ly die. _

E

Gtr. II A5 * *ppp* *mf*

Then with scythe and cloak, death comes waltz - ing to your side. _ As the

* Vol. swells with dist. & delay

vi - sions pass, you ask _ if there was mean - ing to your life. _ As you strain _

B5

_ to hear _ the an - swer, spir - its sing and dev - ils fid - dle. As he

bends to whis - per in your ear, _ he leaves you one more rid - dle. _

Oh, _ the an - swers lie _ be - yond _ the pain. _ All the ques -

E5 F#5 B B/A# G#m N.C.

- tions in our minds, _ we sure - ly ask in _ vain. Come a - long _

E F# B G#m N.C.

_ with me, come a - long _ with me. _ Seek the truth, _ and you shall

E F#7 E

N.C. (F#) B B/A G#7

find an - oth - er life.

C#m/E Bsus4 B Em F# B B/A

G# C#m/E E/B Em F#sus4 F#

rit.

B5 G#7 C#m E/B

Now my life is like a storm, grow - ing strong - er ev - ry day,

Em

F#7

B

B/A

G#7

like the un - re - lent - ing wind

C#m

E/B

Em

F#

that comes to blow our lives a - way.

So I

B5

live each day like I know that it's my last. If there

is no fu - ture, there must be no past.

C D Em7sus4

(10)
7
9
7

7
7
7

10
7
9
7

12 14 12 14 (14) (14) 12 14 (14)

Verse Em7sus4 D/E Em7sus4 C

Woke up in a cold sweat, in the mid - dle of the night. _____ Seems like a life - time when you're

Gtr. II * ** Rhy. Fig. 1

Gtr. I

rake 3
let ring

(14) (10)
7
9
7

7 7 7 7 10
7 7 7 7 7

* Vibrato refers to Guitar II only.
** Rhy. Fig. 1 refers to Guitar I only.

D Em7sus4 D/E

won - d'ring who's wrong _ or right. _____ One con - fes - sion would res - ur - rect the truth, _____ re -

(5)
5
5

7 7 10
7 7 7

7 7 7 7

Em7sus4 C D Cmaj7

venge or for - give - ness for sins be - tween me _____ and you. _____

(end Rhy. Fig. 1)

10
7
9
7

7 7 7
7 7 7

5

E F# B B/A# G#m N.C.

Now I know the an - swers nev - er meant a thing. And with each in -

The first system of music is in the key of D major (indicated by two sharps). It consists of a treble staff with a melody, a bass staff with chords, and a guitar fretboard diagram. The melody starts on a whole rest, then moves to E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass staff shows chords: E, F#, B, B/A#, G#m, and N.C. (Natural Chord). The guitar fretboard diagram shows the following frets: 1, 0, 0, 0, 3, 2, 2, 2, 4, 4, 7, 6, 4, 2.

E F# B B/A# G#m7add4 B/F#

- stant that I breath, I feel the joy that life can bring. Come a - long

The second system of music continues the melody. The treble staff melody is: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass staff shows chords: E, F#, B, B/A#, G#m7add4, and B/F#. The guitar fretboard diagram shows the following frets: 1, 0, 0, 0, 3, 2, 2, 2, 4, 4, 4, 6, 4, 4, 7, 6, 4, 2.

E F#7

with me, come a - long with me. Seek the truth.

The third system of music continues the melody. The treble staff melody is: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass staff shows chords: E and F#7. The guitar fretboard diagram shows the following frets: 0, 2, 1, 2, 2, 1, 2, 2, 2, 2, 3.

E F# 3

You shall not find an - oth - er

The fourth system of music continues the melody. The treble staff melody is: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass staff shows chords: E and F# 3. The guitar fretboard diagram shows the following frets: 0, 2, 1, 2, 2, 4, 3, 4, 4, 3.

B

B/A

G#7

E5

life.

Come a - long

with me,

come a - long

F#5

E5

with

me.

Seek the truth,

and

you will

F#5

B

B/A

G#7

find

an - oth - er

life.

rit. poco - a - poco

C#m

Bsus4 B

Em

F#sus4

F#

B5

* Strum chord, hold for 3 secs.

§§

♯w/Fill 6 (3)
Cmaj7

let ring -----+ let ring -----+ let ring -----+ let ring -----+

8va _____

* slight vib. w/bar

TAB

12-14 12-14 12-14 12-14 full 12+5 full 12 15-12 1-4 (14) 12 14 12-12 17 full (17) 15 17 (17)

Diagram illustrating a musical staff with notes and a wavy line above it. The staff contains notes with durations: 7, 7, 14, (14), 12, 14, 12, 14. Above the staff, there is a wavy line and a label w/bar with a value of -5. A bracket above the notes 14, (14), 12 is labeled $1/2$.

w/Fill 1 (1st time only)

Aadd9

Am7

C5

D5

house of tears. Liv - ing in hell, I pray the rain dis - ap - pears. Head - ed for a

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

0 7 6 0 0 7 5 0 3 5 5 5 7 7

N.C.

Em D

C

w/Fill 4 (2nd time only)

Am(add9)

break - down and the fev - er runs high - er. As I kneel at the al - tar,

let ring ----- 4 let ring ----- 4

7 0 7 7 9 7 7 9 5 5 5 5 0 2 5 0 5 (0)

2nd time: to Coda I

3rd time: to Coda II

Am7

D5

N.C.

Em

Bm

I can feel your fire in the church of de - sire.

let ring ----- 4

0 2 0 3 0 0

Rhy. Fig. 2

w/dist. *mf*

8 8 8 8 8 8 7 7
9 9 9 9 9 9 7 7

Fill 1 Gr. II

1/2 full

T
A
B

14 14 (14) 12 14 12 14 (14)

Fill 4 Gr. II

full

T
A
B

7 9 (9) 0 10 10 (10) 0 10

w/Fill 2 (1st time only)

D C

N.C. Em

Bm

D C

Church of de - sire.

(end Rhy. Fig. 2)

Verse

Em7sus4

w/Rhy. Fig. 1

D/E

You nev - er find a rea - son why love falls from grace.

clean tone
w/chorus & delay

Em7sus4

C

D

Em7sus4

Some kind of voo - doo like a spir - it you can't em - brace. Voice in the mir - ror,

D. S. al

Em7sus4

C

D

ghost - in my heart, re - lives the pas - sion be - fore we were torn a - part.

Fill 2

Gtr. II

8va.

loco

8va.

harm.

full

full

harm.

w/bar

T

A

B

8va.

fdbk.

fdbk.

1/2

(7)

(7)

17

(17)

15

17

15

17

(17)

Coda I w/Rhy. Fig. 2 (3 times)

Chords: N.C. Em Bm D C N.C. Em Bm

Lyrics: Church of de - sire.

Annotations: Gtr. II, let ring full, full, full

Tab: 14 15 15 14 (14) 12 14 9 (9)

Chords: D C N.C. Em Bm D C

Lyrics: Church of de - sire

Annotations: 8va, full, loco, grad. release

Tab: (9) 9 15 15 17 (17) 15 17 15 17 (17) 17 17 14 15 (14)

Chords: Em Bm w/Fill 5 D^{vii} C^v Bridge C

Annotations: Gtr. I, Gtr. I cont. in notation, let ring for next 4 bars

Tab: 12 14 9 (9) (9) 2 1/2 (2) 0 2 0 2 (2)

Fill 5 Gtr. III

Annotations: 8va, Harm., w/bar, fdbk., 15ma fdbk., - 3 1/2

Tab: 7 (7) (7) (7) (7)

Tab: (7) (7) (7) (7) (7)

fdbk. pitch: G

De - sire, _____ de - sire, _____ de - sire, _____ de - sire. _____

Gtr. I

8va. harm.

clean tone w/chor & delay

Harm.

7 7 7

N.C. (C)

De - sire, _____ de - sire, _____ de - sire, _____

8va. Harm.

1/2 1/2 1/2

Harm. 3

w/bar

Harm. 12 12 5

7 7 7 7 7 7 7 7

Guitar Solo

N.C.

de - sire. _____

Gtr. II

1/2

4 (4)

2 (2)

0 3

P.M.

Gtr. I

clean tone

15ma

Harm.

- 1 1/2

full

full

full

14 15 14 15 14 15

5 5 3 5 5 0

P.H. pitch: E

Em

full full

(15) (14) 14 15 12 14 14 12 13 12 12 12 14 12 14 12 14 12

Rhy. Fig. 3

D

w/dist.

8va.

1/2 full 1/2

12 12 14 12 12 (12) 14 12 12 (12) 14 12 14 12 10 0

C

N.C.

Em

D

8va.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

6 6

15 12 14 12 12 15 12 15 12 14 17 15 15 17 (15) 17 15 15 17 15 17 17 17 (17) 17 15 15 14 14 15 15 (15) 15 14 14 12 12

8va.

C

N.C.

Em

D

14 14 14 15 12 14 15 12 14 15 12 14 15 12

C

Em

D

8va.

loco

6 6 3

14 12 15 12 14 12 15 12 15 12 14 12 15 15 7 7 7 9 9 9 9 11 11 11 11 12 12 12 12 14 14 14 14 5 5 5 7 7 7 7 9 9 9 9 10 10 10 10 12 12 12

C

7

8va.

P.M.

P.M.

Gtr. II con
in slashes

Coda II w/Rhy. Fig. 2 (15 times)
 N.C. Em

Bm D C

Church of de - sire.

Gtr. II 8va.

full

15 12 15 12 14 (14) 12 14 x x 12 14 12 14 14 (14) 14 (14) 12 14 12 14 10

N.C. Em

Bm

D

C

Church

8va.

grad. release

full

17 17 17 17 17 17 17 17 17 17 1/2 1/2 1/2 1/2 1/2 1/2 full 17 (17) 15 17 15 17 (17)

N.C.

Em

Bm

D

C

N.C.

Em

Bm

3
of de - sire.

8va.

full

full

12 12 12 12 12 12 12 12 12 12 14 12 12 12 (12) (12)

D C N.C. Em Bm

8va.-----
loco

Lord!

pick slide pick slide P.M.-----4

19 15 5 5 5 7 7 5 7 7 5 7 7 5 7 7 5 7 5

D C N.C. Em Bm

15ma P.H.-----

full 1/2 P.H. 1/2 full

(5) 5 7 7 7 7 5 7 9 7 9 7 9 8 10 10 10 (10) 8 10

P.H. Pitch: C# D#

D C N.C. Em 8va. Bm D C

3 3 3 3

full

10 8 9 (9) 7 7 7 7 8 7 10 8 12 12 12 12 15 (15) (15) 17

N.C. Em Bm D C

8va.-----

3

full 1/2 1/2 1/2

(17) (17) 15 17 15 16 17 15 16 15 14 12 14 (14) 12 14 (14) 12 14 12 (12) 17

N.C. Em Bm D C

8va.-----

grad. release

full full full full full full 1/2 1/2 1/2 1/2 1/2 1/2

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 17 15 17 17 15 17 15

Free time

Wavy line: tremolo

Gr. II: 8va, fdbk. -2

Gr. I: clean tone, 8va, full 17

* Microphonic fdbk.

8va, full 17 (17) 15 14 14 15 14 15 14

P.M. 15 14 15 14 14 15 17 14 15 17 14 15 17 14 15 17

8va, w/Fill 9, loco

P.M. acc. trem. pick 17 15 14 15 14 12 11 12

rit. 11 12 11 12 11 12 11 12 11 12 11 12 11 12 14 12 14 12 14 12 14

full 3 3 6 6

Harm. 12 12 12

Fill 8

Gr. III: clean tone w/chorus & delay, 8va, Harm. 3, let ring Harm.

T: 7 7 7 7

A: 7 7 7 7

B: 7 7 7 7

Fill 9

Gr. II: *pp*, -1 1/2, -1 1/2

T: 5 (5) 0 2 (2) 0 (0) 2 (2)

A: 5 (5) 0 2 (2) 0 (0) 2 (2)

B: 5 (5) 0 2 (2) 0 (0) 2 (2)

Stranger In This Town

By Richie Sambora and David Bryan

Intro

Slow Rock ♩. = 45

triplet feel $\frac{1}{3}$ = $\frac{1}{3}$

N.C. (A) (E7/G#) (F#m) (E) (D)

Rhy. Fig. 1

end Rhy. Fig.

Gr. 1

clean tone *mp* let ring -----4 let ring -----4 let ring -----4 1/2

T 14 14 12 12 10 10 9 9 7 9 7 3 7 7 9 7 2

A 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

B 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

(A) (E7/G#) (F#m) (E) (D)

let ring -----4 let ring -----4 let ring -----4 1/2 w/bar

14 14 12 12 10 10 9 9 7 9 7 7 9 7 7 9 7

14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 7

Verse

F#m7

N.C.

A

E/G#

1. Hey mis-ter can you tell me _____ what this world's a - bout, _____

Rhy. Fig. 2

let ring -----4 let ring -----4

9 9 7 9 0 2 0 2 0 2 2 2 0 2 2 1 2 2

w/Fill 1

F#m Dsus2 A E/G#

it might just help me out. _____ I used to be a dream-er, _____ but my dreams _have burned, _

let ring ----- let ring ----- let ring -----

2 4 4 2 4 4 0 2 3 0 3 2 | 0 2 2 2 0 2 0 2 1 0

F#m Dsus2 w/Fill 2 G5 D5 Asus2

you know how luck can turn. _____ Some-times it hurts to find a friend-ly face. _

let ring ----- let ring -----

4 4 4 2 0 2 3 0 3 2 | 3 3 3 3 0 3 2 2

mf

Fill 1

Gr. II

12/8

T A B

5 7 7 5 5 5 1/2 (4) 2 4 2

Fill 2

Gr. II

12/8

T A B

5 5 5 6 7 7 9 (9) 7

G5 D5 E G5

Feel like a strang - er in the hu-man race. It's such a lone - ly, lone - ly place.

let ring ----- vib. w/bar

0 0 2 1 0 0 0 3

Bm F#m

I walk a - lone in the dark - ness of the cit - y

2 4 4 3 2 4 4 2 4 4

Dsus2 A D/A A Bm F#m

Got no place to call home. I might be dy-in', but you can't hear a sound,

straight 16ths -----

Gtr. II

5 7 7 5 5 5 3 5 3 (3) 5 5/7

Gtr. I

let ring ----- let ring ----- let ring -----

5 5 7 7 5 7 0 2 2 3 3 2 2 2 2 2 4 4 3 4 4 4 2 2 2 2

F#m

N.C. (D)

and then it's front page news.

straight 16ths

full

14 16 14 16 14 16 14 16

A

E/G#

No - bod - y loves a los - er; when you're down and out,

8va

full

17 17

F#m

Dsus2

G5

D5

Asus2

you know there ain't no doubt. I'm just a vic-tim of cir-cum-stance.

8va loco

straight 16ths

full

(17) 5 7 7 5 5 5 4 (4) 2 4 2 4 2 7 9 7 9

Rhy. Fill 1

Gr. I

let ring

1/2

T

A

B

2 4 4 2 4 4 5 7 7 9 7 9 (9) 7 9

G5 D5 E G5

Please mis-ter, give me a help-ing hand. Broth-er, won't you un - der - stand?

Bm 3 F#m substitute w/Rhy. Fill 2 Dsus2 A D/A A

I walk a-lone, in the dark-ness of the cit-y. Got no place to call home.

Bm 3 F#m A E 3 D5

I might be dy-in', but you can't hear a sound, 'cause mid-night rain is com-ing down.

Rhy. Fill 2
Gtr. 1

let ring

Guitar Solo

Guitar Solo

A E/G# F#m D

8va

full

full

full

full

3

3

rake

14

16

16

17

(17)

14

17

(17)

17

17

17

17

14

14

14

let ring

let ring

let ring

let ring

0

2

2

2

2

2

2

1

2

2

2

0

2

4

4

2

4

4

7

7

7

7

7

7

9

F#m
8va

straight 16ths

3

3

full

full

(17)

14

14 15 14 16 14 15 17 14 15 14 16 14 15 17 17 17 (17) 14 17 17

let ring

let ring

2 4 4 2 4 2 0 2 3 2 3 2

G5 D5 A G5 D5 E

I'm just a vic - tim of cir - cum - stance. ____ Please mis - ter, give me a help - ing hand. ____ Broth - er, won't you

8va.

14

N.C. (G) Bm 3 F#m

un - der - stand, I walk a - lone ____ in the dark - ness of the cit - y. ____

straight 16ths

mp

5 7 7 9
4/6 7 7 9

let ring 3 4 5 5 7 (7) 3 4 5 5 7 (7)

p let ring 2 3 4 4 2 4 4 2 4 4

* Fingerpick w/right hand.

D A Bm F#m(add11)

Got no place to call ____ home. ____ I might be dy - in', ____ but you can't ____ hear a sound, ____

straight 16ths

10 9/11 17 14 14 12 12 14 12 12 14 12 12 14 12

loco

5 7 5 5 7 5 6 4 2 4 2

8va.

let ring 14 14 14 14 14 14

let ring 2 4 4 3 4 4 4 4 2 0 2 4 2

A5 E D5 A E D5

'cause mid-night rain is com-ing down. Mid-night pain is com - ing down. Oh. 3

8va

7

17 16 16 (16) 14

14/16 14 16 16 (16) 14 16 14

let ring

0 3 2

1 2 0 0

3 2 0 0

0 3 2

F G

I'm just a strang - er, I'm a strang - er in this

8va

16 17

16 (16) 14 16

19 (19) 17 15

let ring

1 3 3 2 3 3 3 5 5 4 5 5

A A5

town, Lord! 3

8va

17

9 10 17 17 20 17 20 17 19 19 17 19 17 19 19 17 19 19 17 19

full 1/2 full full

let ring

0 2 2 2 2 2

1/4 1/4

4 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

F G A

I mean no dan - ger. I'm a strang-er, I'm a strang-er, I'm a strang - er in this town.

8va. loco

19

Rhy. Fig. 3 end Rhy. Fig. 3

let ring

w/Rhy. Fig. 3 (4 times)

F G

8va. straight 16ths

full

A

8va.

full

F G A

loco

8va.

full

grad. release

F 8va

G

A loco

8va

F G A

I mean no dan-ger, I'm a strang-er, I'm a strang-er, I'm a strang-er in this town.

8va

F G

Gtr. II

8va

loco

Gtr. I

let ring

let ring

Gtr. I c in sla notati

w/Rhy. Fig. 1

Gtr. II

A E/G# F#m E D

A E/G# F#m

mp

19

2/4 2

1/2 (4) 2

1/2 3

10 (16) 14

Gtr. I

mp let ring ----- 4 let ring ----- 4 rit. ----- 4 let ring ----- 4

14 14 12 12 10 10

14 14 14 12 12 12 11 11 11

Free time

E D

Gtr. I

I'm just a stran - ger

1/2

9 9 7 9 7

7 9 7 9 7 9 (9) 7 7 (7)

F#m7(add11)

in this town.

Gtr. II

1/2

rit. A.H. T

By Richie Sambora and Tommy Marolda

By Richie Sambora and Tommy Marolda

Moderately Fast. $\text{♩} = 126$

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[illegible]

Gtr. II tacet

Verse

Gtr. I E5

Gtr. I tacet

C

D

[illegible]

clean tone

E5

Am

C

ev- 'ry- bod- y's on that line. Hey mis- ter know-it- all, what do you rec-om- mend? You

think you know the an - swers, but the ques - tions nev - er end. _____

think you know _ the an - swers, _____ but the ques - tions nev - er end. _____

Gtr. III tacet
Chorus
 Em

D/F# G A5

Young hearts _____ bet - ter hold on. _____

Gtr. I Rhy. Fig. 1

let ring
 clean tone w/chorus

0 2 2 2 0 0 0 0 3 2 0 0 2 2 2 2

Csus2 Dadd4

Be - yond the in - no - cence, _____ your youth is gone. _____ Bet - ter

let ring

3 0 0 3 0 0 0 0 5 4 0 5 4 0 4 0

w/Rhy. Fig. 1
 Em D/F# G A5

look in your mir - ror, _____ got noth - ing to lose. _____

look in your mir - ror, _____ it'll tell you the truth. _____

Csus2 D(add4)

Don't waste your time a - way _____ think - in' 'bout yes - ter - day's _____ blues.

Don't waste your life a - way _____ think - in' 'bout yes - ter - day's _____ blues.

Em C D5

Yes - ter - day's _____ blues.

Gtr. II

1/2 full

5 7 (7) 5 7 5 7 7

Gtr. I Rhy. Fig. 2

w/dist. 1/4 1/4

0 0 3 0 2 0 3 0 3 2 0 0 2 3

Em 2nd time to Coda C D5 E

8va. * Rhy. Fig. 3 loco

Gtr. II

Gtr. III

full

12 14 14 (14) 12 14 12 15 13 15 15 (15)

0 0 3 0 2 0 3 0 3 2 0 0 0 0 0

Rhy. Fig. 4

1/4 1/4

0 0 3 0 2 0 3 0 3 2 0 0 0 0 0

* Refers to guitar III only

Verse E

Am C

2. Born out - ta pas - sion to a world gone cold, you

Gtr. III

end Rhy. Fig. 4

D E

wear it on your shoul - ders, it's a heav - y, heav - y, load, I know.

3

7 9 7 9 7 9 9 6 7

Am C

Love and its e - mo - tions come knock - ing at your door. Young

end Rhy. Fig. 3

D.S. al Coda

hearts will be bro - ken, time's the on - ly cure.

CODA C D5 E Am C

Whoa, yeah!

8va. Gtr. II Gtr. IV w/wah wah

full 1/4 1/4 full

Fill 1 Gtr. IV

T A B

8va...

D E

full

15 12 15 12 15 12 14 14 (14) 12 14 12 12 14 12 12 14 12 12 14 15

1/2

Gtr. I

let ring

Bridge

N.C.*(Em) (C) (D) (Em) (C) (D)

p Mm. Mm.

Gtr. IV *ppp** < *p*

(15) 5 (5)-12

* Chords implied by keyboards (next 12 measures)

* Fade in w/vol. control

(Em) (C) (D)

Temp - ta - tion makes us fall from grace. But the

ppp grad. cresc.

clean tone w/chorus & delay

7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7

The image shows a musical score for the hymn "Angels We Have Heard in Heaven." It consists of two staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, singable style. The bottom staff is a guitar accompaniment, also in G major and 4/4 time. It features a series of chords and arpeggios, with some measures containing a "5" and a "0" indicating a fifth and an open string. The lyrics "an - gels were sin - ners, and the sin - ners saints." are written below the vocal line. The score is divided into two measures by a double bar line.

(C) an - gels were sin - ners, and the sin - ners saints.

(D)

[illegible][illegible]

Chorus

w/Rhy. Fig. 1 (3 times)

Em D/F# G A5 Csus2

Young _____ hearts _____ bet- ter hold _____ on. _____ Be- yond the in- no- cence, your

Gr. II 8va. full 17 14-15 14-15-14 15 17

D(add4) Em D/F# G A5

youth is gone. _____ Bet- ter look in your mir- ror, _____ it- 'll tell you the truth. _____

8va. full (17) 17 (17) 15 full

Csus2 D(add4)

Don't_ waste your time a- way, don't waste your life a- way, no, no!

8va. full (15) 14 14-12 14-12

Em D/F# G A5

Live to - day. _____ There's no time to lose. _____

8va. full 14 12 15 (15) 15

Csus2 D(add4)

'Cause when to - mor - row comes, it's all just yes - ter - day's news.

8va. 3 loco full

12 12 15 12 14 (14) 12 14 14 14 12 11 12 11 12 12 14 12 14

w/Rhy. Fig. 2 (3 times)

Em C D5 Em

1/2 3 full 1/2 3

(14) (14) 5 7 (7) 5 7 5 7 5 7 7 5 7 (7) 5 7 5 7

C D5 Em C D5

All just yes - ter day's news.

8va. full 1/2 3 full

5 7 7 (7) 12 14 (14) 12 14 12 15 13 15 15

Em E

8va. 1/2

(15) 9 11 (11) 9 9 9 9 9 8 7 6 5 4 3 2 1 0

1/4 1/4 clean tone mp

0 0 3 0 2 0 3 0 5

Yes - ter - day's __ news. Yes - ter - day's __ news.

8va. fdbk.

fdbk. pitch: G#

Free time

Yes - ter - day's __ news.

8va. fdbk.

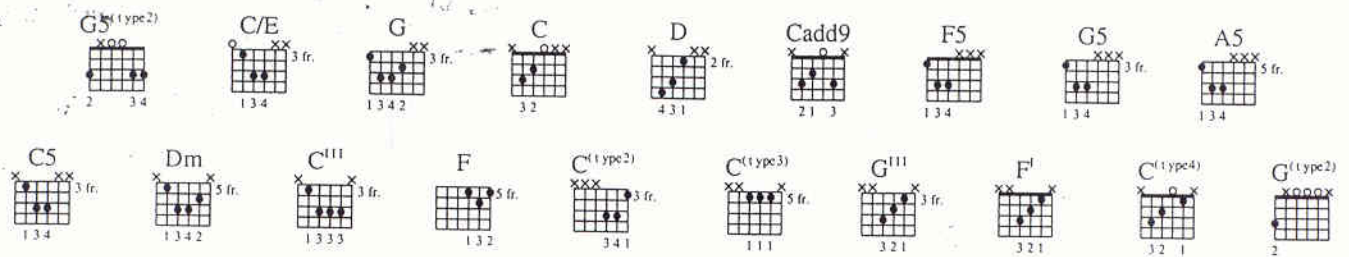
8va. fdbk.

1/2

15 (16) 17 16 14 13 14 14 12 11 14

One Light Burning

By Richie Sambora, Tommy Marolda and Bruce Foster



Intro

Moderately Slow Rock ♩ = 77

N.C.

*Gtr. 1

Intro musical notation for guitar 1. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. The bass line is indicated by a dashed line labeled 'P.M.' and 'mp clean tone'. The bass line consists of a series of 7s, indicating the 7th fret.

*Synth arr. for guitar

Musical notation for guitar 1, continuing the intro. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. The bass line is indicated by a dashed line labeled 'P.M.' and 'mp clean tone'. The bass line consists of a series of 5s and 7s, indicating the 5th and 7th frets.

Musical notation for guitar 1, continuing the intro. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. The bass line is indicated by a dashed line labeled 'P.M.' and 'mp clean tone'. The bass line consists of a series of 0s, 5s, and 7s, indicating the open string, 5th, and 7th frets.

Musical notation for guitar 1, continuing the intro. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. The bass line is indicated by a dashed line labeled 'P.M.' and 'mp clean tone'. The bass line consists of a series of 5s, 6s, 7s, and 8s, indicating the 5th, 6th, 7th, and 8th frets.

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Gtr. I cont. in slash notation

P.M.

0 0 7 7 5 5 0 0 5 5 5 5 0 0 0 0 7 7 7 7 7 7 0 0 0 6 6 7 5 6 6 5 5 0 0 0 7 7 7 7 0 7 0 0 0 7 7 0 0 0

G5 (type 2)

Rhy. Fig. 1

C/E G C/E G C D

end Rhy. Fig. 1

Gtr. I *ppp* *mp*

Gtr. II *mf*

15ma Harm.

vib w/bar Harm.

2.3 (2.3) 12 12 14 14 (14)

*Fade in w/vl. control. pitch: G

C/E G C/E G Cadd9 D

8va loco

1/2 1/2 full

14 (14) 12 14 15 15 12 14 14 (14) 12 12 14 12 (12) 12 14 12

Gtr. I cont. in notation

Verse

Am G C G/C G D

1. All a-lone in the dark, no walls or win-dows.

2. All a-lone with my fears, no words are spo-ken. A

Gtr. I

Am G C D w/Fill 3 (2nd time only) Am G

Try - ing hard __ to de - fine heav - en from __ hell. Stand - ing out __ in the __ rain, with
sto - ry yet __ to be __ told, locked in my __ mind. Hope is some - where a - head,

C G/C G D Am G C(add9) D5

just __ one __ sha - dow, __ Noth - ing to see __ or be - lieve be - yond __ my - self.
shin - ing __ bright - ly. __ But the past is al - ways fol - low - ing close be - hind.

Gtr.I. tacet w/Fill 4 (2nd time only) Am Em Am C

See my life __ go - ing by, each mo - ment I'm __ a - live. I keep

Gtr.III clean tone w/chorus let ring ----- 4

Fill 3 Gtr.II

Fill 4 Gtr.II 8va

Dsus2

w/Fill 5 (2nd time only)

G
*Gtr.IV

**C

⑥ 12fr.
E

reach - ing out, ___ hold - ing on, ___ hop - ing some - where in ___ my life, _

let ring ----- 4 let ring ----- 4

0 2 3 2 0 2 3 2 3 2 0 0

*Gtr.IV comes in 2nd time only. **C chord implied by keys.

Chorus

*Rhy. Fig. 2

F5

G5

w/Fill 1 (1st time only)

A5

G5

A5

F5

there's one light burn - ing. I feel it like ___ my ___ heart beat - ing in -

*Rhy. Fig.3

*when recalling Rhy. Figs. 1 and 2 take 2nd ending.

Fill 5

Gtr.II

T
A
B

5 5 5 7 7 (7) 5 7 5 7 7 5

1/2

Fill 1

Gtr.II

T
A
B

5 7 5 7

G5

w/Fill 2 (1st time only)

F5

G5

1. Am

side. Some - where in _ the night, _ there's one light burn - ing.

2. A5

G5

C5

burn - ing. _ Glow - ing in _ your _ eyes,

Gtr. II

8va

full

19 (19) 17 19 19 19

Gtr. III

Fill 2

Gtr. II

full

1/2

T

A

B

15 15 12 (12) 12 12 10 9

G5 A5 F5 G5

light - ing up the sky, lead - ing the way. One light

5 7 5 7 5 8 7 (7)

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Guitar Solo

Gr. I Dm C#m F C (type 2) C (type 3) G#m Dm C#m F

burn - ing.

8va

Gr. II

grad. bend

1/2 1/2 full full full 1/2 P.H. 1/2

8 10 8 5 7 5 5 7 9 8 8 10 10 10 (10) 8 10 10

P.H. pitch: Bb

G#m Dm C#m F C (type 2) C (type 3) G#m

8va

grad. bend full 1/2 1/2 full full

(10) 8 8 10 17 17 19 19 17 20 17 20 20 20 19 19

Dm C_{III} F_I G_{III}

3

grad. release

full full full 1/2 1/2

5 7 7 7 7 7 (7) 5 7 (7)

12 14 12 14 12 12 14

Chorus

w/Rhy. Figs. 2 and 3

F G Am

Some - where in __ my life, _____ there's one light burn - ing. _____

8va. loco

full

15 15 17 (17) 15

8 7 8 7 (7)

5 5 8 5 5 5

P.M. P.M. w/bar

G Am F G F G

Feel it like __ my __ heart beat - ing in - side. Some - where in __ the night, _____ there's one light

1/2

7 (7) 8 7 5

5 5 8

Am G C G Am F

burn - ing, _____ glow - ing in __ your __ eyes, light - ing up __ the __ sky, lead - ing the

w/bar

5 7 7 5 5 7 (7)

full

8

G w/last measure of Rhy. Figs. 2 and 3

way, just lead - ing the way. Some - where in my life, _

8va

full full full full

(0) 0 7 (7) 5 7 17 17 20 20 (20) 20 19 19 17 17 20 20 19 (19) 17

w/Rhy. Figs. 2 and 3

F G Am

there's one light burn - ing. _

loco 8va

1/2

15 19 17 19 17 17 19 17 19 17 19 17 20

G Am F G

Feel it like my heart beat - ing in side. Some - where in

8va loco

1/2 1/2

(20) 5 17 17 19 19 19 19

F G Am G C

the night, there's one light burn - ing, glow - ing in your eyes,

8va

(19) 19 17 20 5 7 5 7

G Am F G

light - ing up the sky, lead - ing the way, lead - ing the

8va.

loco

1/2

5 20 17 19 17 17 20 20 19 (19) 20 19 17 16 17 17 15 14

Gtr. I F

w/Rhy. Fig. 1 (till end)
C/E G C/E G C

way.

15ma Harm.

8va Harm.

vib. w/bar Harm.

*ppp < mf

*ppp <

15 2.3 5 (5) (5) 0

pitch: G

*Fade in w/vol. control

*Fade in w/vol. control

D C (type 4) G (type 2)

Gtr. III

-1

mf

full

-1

12 14 12 14 12 14 12 14 12 15 12

D C (type 4) G (type 2)

8va.

loco

semi harm.

1/2

(15) 15 14 (14) 15 14 5 (5) 3 5 5 2 3

C (type 4) G (type 2) C D

w/Rhy. Fig.4 (till end)

C (type 4) G (type 2)

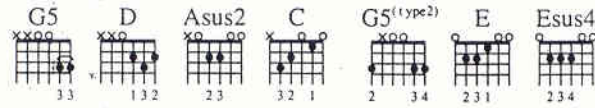
C (type 4) G (type 2) C D C (type 4) G (type 2)

C (type 4) G (type 2) C D

C (type 4) G (type 2) Fade

Mr. Bluesman

By Richie Sambora



Intro

Moderately Slow Rock ♩ = 78

Chords: G5, D, Asus2

* Gtr. I

Gtr. II

f

T
A
B

* 12 string acous. gtr.

Chords: G5, D, Asus2, G, D, Asus2

w/Fill 1, w/Fill 2

grad. bend, full

(7), 2 7, 7 6 7

* Let ring through next measure.

Fill 1

Gtr. IV

8va, Harm.

Harm.

T
A
B

Fill 2 * Gtr. III

T
A
B

* 6 String acous. gtr.

Verse

Asus2

1. He was a man, a ram - bling man he was, yes he

* Gtr. III
p
let ring
let ring

6 string acous. gtr.

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Asus2

G

D

Gui - tar in hand, his home was on the road, and that's where he

let ring
let ring

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Gtr. III
* Gtr. V

* Gtr. V w/slide

Pre - chorus



Rhy. Fig. 1

Gtr. I

D

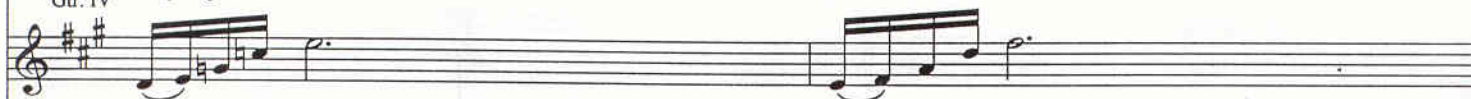


He's seen a thou - sand roads. _____
A grave - yard full of scars,
He's seen a thou - sand roads. _____

He's been a mil - lion miles. _____
his life will paint _ his songs. _____
He's been a mil - lion miles. _____

Gtr. IV

Rhy. Fig. 2



clean let ring
tone w/chorus

let ring



Gtr. V



C

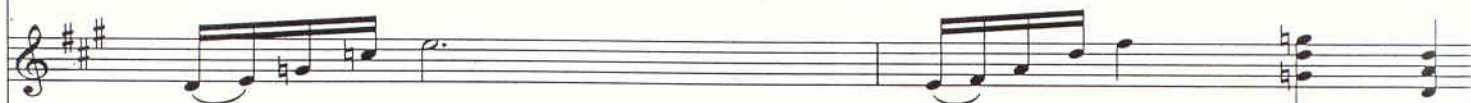
D

G5 type 2

D

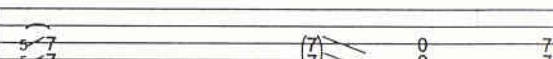
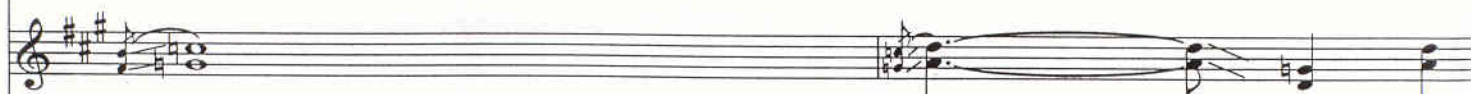
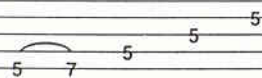


And when he'd bend a note, _ a tear would fill _ my eyes. _____
'Cause when you're on the road, _ there's no - where you be - long, _ you're just
When he'd bend a note, _ a tear would fill _ my eyes. _____



let ring

let ring



3rd time take to Coda II

Asus2

⊕

C D

a - lone. _____

Where are you play - ing, _____ Mis - ter

Where are you play - ing, _____ Mis - ter

Where are you play - ing, _____ Mis - ter

Chorus

E

w/Fill 7 (2nd time only)

Blues - man? _____ Mis - ter Blues - man. _____

Gtr. IV (end Rhy. Fig. 2)

let ring ----- 4 let ring -----

Fill 7 Gtr. II

full

T A B

14 (14) 13 14 13 13 14 14 (14)

2nd time to Coda I Verse

G5 D Asus2 w/Fill 3 Gtr. I cont. in notation (end Rhy. Fig. 1)

2. Town to town, hon - ky - tonks and dives all look the same.

Gtr. I Rhy. Fig. 3

w/Fill 4 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Yes they do. Uh, huh. (end Rhy. Fig. 3)

A5 Asus2 G5 w/Fill 5 D

His gyp - sy heart keeps his sha - dow rid - in' through the rain.

Fill 3 Gtr. V

T
A
B

Fill 5 Gtr. IV 8va Harm.

T
A
B

Fill 4 Gtr. II 8va

T
A
B

w/Fill 6 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6) D. S. al Coda I

Coda I Guitar Solo Asus2 8va. w/Rhy. Fig. 3 (4 times) G5 D. loco

Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Asus2 8va. G5 D

Fill 6 Gtr. II grad. bend

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

Asus2 8va. G D

Gtr. IV Rhy. Fig. 4

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

(end Rhy. Fig. 4)

w/Rhy. Fig. 4 Asus2 8va. G D

C D Asus4

Where are ___ you play ing, Mis - ter

8va. full (17) full (17) full (17)

E

Blues - man? Mis - ter

Gtr. II 8va. 3 loco

(17) full (16) 14 16 16 14 16 16 14 16 16 16

Gtr. IV let ring 0 2 1 0 2 0 0 0

G5 D Asus2

Blues - man.

full (14) 13 14 13 14 13 14 14 (14)

let ring 0 1 2 1 2 0

Gr. I

Gr. II

grad. bend

full

G5 D Asus2

w/Fill 11

8va

5

3

full

1/2

full

G5 D Asus2

tr

3

tr

rit.

G5 D Asus2

Free time

8va

Harm.

Gr. IV

Gr. II

* let ring

Harm.

full

20

12

12

0

10

10

12

10

* Refers to Gr. IV only.

Fill 11

Gr. IV

8va

Harm.

Harm.

T

A

B

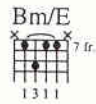
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5

5

River Of Love

By Richie Sambora



Intro

Moderate Rock $\text{♩} = 126$

N.C. Bm/E G5 A5 B5 G5

Gtr. I Mm, mm, mm.

Clean tone *mp* let ring

T A B

0 7 9 7 9 0 2 2 4 0

N.C.

Bm/E

* Fingerslide on 'D' String

Mm.

In your riv - er of love

let ring

1/4

0 7 7 9 8 9 7 9

Gtr. I

let ring

1/2

(9) 9 7 7 7 (7) 5 7 5 5 7

Gtr. II Rhy. Fig. 1 (end Rhy. Fig.)

Clean tone *p* let ring

7 9 7 9 7 7 9 7 9 7 7 9 7 9 7 9

w/Rhy. Fig. 1 (2 times)

Gtr. I

In the riv - er of love.

grad. bend 1/2

1/2

0 7 9 8 9 7 7 (7) 5 7

Deep in the riv-er of love. _

let ring -----

7 9 7 9 0 4 2 (0) 2 0 0 2 0 2

Verse Bm/E

* w/Rhy. Fig. 1 (last 2 bars only)

1. Well, let me tell you a sto-ry, _ a - bout, (mm) bod-y and blood, _

let ring -----

let ring -----

0 2 4 3 0 4 2 0 0 3 3 2 2 0 7

* Let last note of Rhy. Fig. 1 ring for 2 bars.

yeah. _ Well there's a fire be-low, _ deep in the riv-er of love. _

let ring -----

let ring -----

6 7 7 0 2 0 5

Yeah. _ Hey, _ pret - ty ma - ma, I'm just

let ring -----

let ring -----

0 0 3 4 3 4 0 2 0 0 2 0

Gtr. II

w/dist.

xx xx xx xx 2 2 2 2 0 0 0 0

Chorus

G A A7 E5 Bm/E

feel like a wom - an makes me -- feel like a man. ____ Let ____ me take you down ____ to the

let ring ----- 4 let ring ----- 4

Rhy. Fig. 2

Rhy. Fig. 3

Em/A Bm/E

riv - er of love. ____ Ba - by pull me un - der make me drown in the flood. ____

let ring ----- 4 let ring ----- 4

Em/A G

Bap - tize my bod - y in your riv - er of love. ____ Won't ____ you take me down, (end Rhy. Fig. 2)

let ring ----- 4 let ring ----- 4 let ring ----- 4

(end Rhy. Fig. 3)

P.M. ----- 4

2nd time to Coda ⊕

Bm/E

Aadd4

I wan - na drown _____ in your riv - er of love. _____

let ring -----

w/bar

-1/2

-1/2

(3) 2 0 (0) 0 2 0 0 2 0 5

w/bar

-1

P.M.

(5/3) (5/3) 0 0 2 0 3 0 0

Bm/E Em/A Verse E E5

2. If you're a lit - tle love-sick, _____

let ring ----- let ring ----- let ring -----

P.H. 8va

P.M.

P.H.

P.M.

w/bar

-1 1/2

-1 1/2

(2/0) 0 3 0 2 3 0 2 0 3 0 0 (2/0) x 1/2 x 4/2 x x

P.H. Pitch: D

Bm/E N.C. E5 N.C. E5

wom - an I got the cure. _____ Well let me be your preach - er, _____

full

P.H. 15ma

P.H.

3 4 x x x x 2 2 x x x x 4 x x x x 2 x x x x 2 x x x x

P.H. Pitch: G

Bm/E

N.C.

E5

N.C.

A5

and you can be my __ whore. _____

Well I feel __ your heart pump-in', hon - ey,

First system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various chords indicated above it: Bm/E, N.C., E5, N.C., and A5. The bass staff (bottom) has a bass clef and contains a bass line with fret numbers (0, 2, 4, 5, 7, 9) and some accidentals. The lyrics are written below the staves.

Second system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various chords indicated above it: C5, B5, A5, G5, A5, G5, and A5. The bass staff (bottom) has a bass clef and contains a bass line with fret numbers (0, 2, 4, 5, 7, 9) and some accidentals. The lyrics are written below the staves.

Third system of musical notation. The guitar staff (top) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various chords indicated above it: E5, G5 F#5, E5, D5 E5, Bm/E, G#b/E, Am/E, and E. The bass staff (bottom) has a bass clef and contains a bass line with fret numbers (0, 2, 4, 5, 7, 9) and some accidentals. The lyrics are written below the staves.

Coda \oplus **G5** **Guitar Solo** **Bm/E** **A(add4)**

in your riv - er of love.

Gtr. I **3** * Rhy. Fig. 4. let ring

Gtr. II * When recalling Rhy. Fig. 4, omit 1st tie P.M.

Gtr. III *8va* full 15 15 14/15 14 12 14 (14) (14)

w/Rhy. Fig. 4 (2 times)

Bm/E **A(add4)** **Bm/E** **A(add4)**

In your riv - er of love.

Gtr. II P.M.

Gtr. III *8va* 15 12 12 1/2 14 (14) 12 14 12 14 16 14

Bm/E

E9
w/Fill 1

Gr. I

let ring

Gr. II

P.M. P.M.

1/4 1/4 1/4

Gr. III

8va loco

(14) (14) 15 17 (17) 7 9 7 9

Gr. II

Gr. III

tr

tr

(9) (0 2) 0

Fill 1
Gr. IV

8va

PPP f

w/slide steady gliss.

T A B

2 2 7 7 24 24 31 31

* Numbers indicate where frets would be if fret board were to continue.

** Shake slide violently and descend simultaneously.

Gr. II N.C. G A5 -1

1/2

8va

Gr. III

(10) 15 18 15 17 15 17 15 17 15 (15) 12 20 17 17 17 19 17 19 17 19 17 19 17 10 17 17

Bridge

G5 A5 B5 G5

Bm/E
w/ Rhy. Fig. 1 (1st bar only) (10 times)

-1

Down, down, down, a let me take you

-1

* Plucked w/ pick hand fingers

8va loco

20 22 (22) 9 7 9 (9)

* Let ring for next bar.

Gr. II

down, down, down, I wan - na take you down, down, down.

— A let me take you down, down, — down. — I wan - na take you

Gtr. I

Gtr. II

p w/slide

7 (7) 4 6 14 12 15 12 (7)

1/2 full

* Vib. refers to gtr. I only.

Gtr. II

E5

Chorus
w/ Rhy. Figs. 2+3
Bm/E

down, down, — down, — down, — Let — me take you down to the

Gtr. III

Gtr. I

f w/ slide steady gliss.

9 12 19 21 12 19 19 21 0

* 8va refers to Gtr. III only.

* Continue steady gliss. over pick-ups.

Em/A

Bm/f

riv - er of love. — Ba - by, pull me un - der; make me drown in your flood. —

loco

12 (12) 15 (15) 14 14

full

Em/A

G

Bap - tize my bod - y in your riv - er of love. — Take me down; I

8va

12 (12) 16 15 17 (17) 17

ful

w/ Rhy. Fills 1+2

Bm/E

w/ Rhy. Figs. 2+3

Em/A

— wan - na drown. ———— Take me down — to the riv - er of love. — Ba -

8va

full full

19 17 17 (17) 15 17 (17)

by, pull me un - der; make me drown in the flood. ———— Bap - tize my bod - y in your

8va loco

full

14 12 12 15 12 15 14 12 14 0 0

Em/A G w/ Rhy. Fill 3

riv - er of love. ———— Take me down, ———— I wan - na drown. ————

full 1/4

15 (15) 12 12 14

Gr. II

Yeah. ————

slack

w/bar

slack

(5/3/3) 0

Rhy. Fill 1

Gr. I

T A B

(3) 2 0 0

Rhy. Fill 2

Gr. II

-1 1/2 -1 1/2

T A B

(5/3/3) (5/3/3) 2 2 0

Rhy. Fill 3

Gr. I

T A B

(3) 2 0 0

Bm/E
w/ Rhy. Fig. 1 (3 times)

w/ Fill 3

Gtr. I

In your riv - er of love.

w/ Fill 3

Deep in your riv - er of love.

let ring

grad. bend

w/ Fill 4

Gtr. I

let ring

Gtr. III

w/ Golden Throat

w/bar

Fill 3

Gtr. IV

Harm.

Harm.

T 12 12

A

B

Fill 4

Gtr. IV

Harm.

T 14 15 12 12 (12)

A 14 14 12 12 (12)

B

w/ Rhy. Fig. 1 (1st 3 bars only)

In your riv - er of love.

rit. -----

Free time

Bm/E

Gtr. II

* vib. w/ bar

Gtr. I

rit. -----

let ring -----

Gtr. III

w/ slide

Gtr. IV

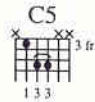
* *ppp* ----- *f*

steady gliss. w/ slide

* Fade in w/ vol. control

Father Time

By Richie Sambora and Desmond Child



Intro

Slow Rock ♩ = 68

Chords: Cm Eb Ab Eb5 Bb/D Fm Eb Fm C5 Fm

*Gtr.I clean tone *pp* cresc. poco a poco

T: 8 8 8 6 7 9 8 9 8 6 8 9
 A: 10 8 6 8 7 9 8 10 8 6 10 10
 B: 10 8 6 8 7 9 8 10 8 6 10 10

*keys arr. for finger style guitar.
 Downstem part to be played w/thumb of pick hand.

Chords: Eb Eb5sus4 Bb N.C. (Cm) Eb Ab Eb5 Bb/D

8 9 6 8 7 5 8 13 10-11 11 13 12 13 12

Chords: Fm Eb Fm C5 Db5 Eb Eb5sus4 Bb/D N.C. Cm9

mf let ring ----- 4 let ring ----- 4

9 8 6 8 9 8 9 11 10 8 8 7 5 5 6 5

Gtr.II C5

Gtr.I Rhy. Fig. I

11 10 11 10 11 10 8 8 7 10 11 10 11 10 11 10 8 8 7 10 11 10 11 10 11 10 8 8 7 10

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Cm

1. Fa - ther

let ring

p

Verse 15

Cm Eb

Time, I could - n't make her wan - na stay. (I) could - n't seem to find the words

let ring

Bb F#sus4 F

to say. Now I have to live in yes - ter - day. Fa - ther

let ring

Cm Eb 10

Time, I thought that you were on my side. Thought that I could keep our love

let ring

B \flat w/Fill 1 F F \sharp us4 F

— a - live. ——— Thought that I could keep — her sat - is - fied. The

let ring ——— 4 let ring ——— 4

3 3 3 3 3 3 3 1 1 1 1 2 3 2 3

Pre - chorus

24 (45) A5 F5 substitute w/Rhy. Fill 1 (2nd time only) G5 N.C. E5

clock keeps tick - in' and I keep on think - in' 'bout you, ——— Lord. ——— I'm
heart keeps break - in' and my bod - y keeps ach - in' for you, ——— Lord. ——— It's

Gtr.II Rhy. Fig. 2

let ring ——— 4 let ring ——— 4 let ring ——— 4 P.M. ——— 4

0 2 2 2 1 3 3 3 3 5 5 5 0 0 0 0

25 A5 F5 G

knock - in' at the door of your heart ——— but I can't break ——— through.
time to hold on ——— but there's noth - in' left to hold on to.

let ring ——— 4 let ring ——— 4 let ring ——— 4 end Rhy. Fig. 2

0 2 2 2 1 3 3 3 3 5 5 5

Fill 1

Gtr.II 8va. ———

pick slide

T
A
B

17

Rhy. Fill 1

Gtr.II

let ring ——— 4 P.M. ——— 4

T
A
B

3 5 5 5 0 0 0 5 6 4 6

Chorus

C5 A♭5 E♭5 ^{2. (50)} B♭5

Fa - ther Time, grant me just ____ an - oth - er day ____

Rhy. Fig. 3

let ring -----4 let ring -----4 let ring -----4 let ring -----4

3 5 5 5 4 6 6 6 6 8 8 8 6 8 8 8

Fm E♭5 ³⁰ B♭5

of our ____ love. ____ I tried to make ____ her ____ stay, ____ Fa - ther ____

end Rhy. Fig. 3

let ring -----4 let ring -----4 let ring -----4

8 9 10 10 8 10 10 10 6 8 8 8 6 8 8 8

w/Rhy. Fig. 3 C5 A♭5 E♭5 B♭5

*vocal Fig. 1

Time. ____ Don't tell me it's ____ too ____ late. ____

Fa - ther Time.

*Refers to upstem part harmony only

^{71 (55)} Fm E♭5 B♭5 2nd time: To Coda ⊕

All my ____ life, ____ you know that I ____ would ____ wait, ____ Fa - ther ____

w/Rhy. Fig. 1 (2 times) C5

³⁵

Time. ____ 2. Now she's

C5 Eb5

gone, _____ she did - n't e - ven say good - bye. _____ I guess she did - n't have the heart.

P.M. P.M. - - -

3

Bb5 4o F

_____ to try. _____ She did - n't e - ven have _____ the guts _____ to lie. Fa - ther

P.M. * P.M.

*mute 'G' string w/middle finger

1/2

C5 N.C C5 Eb5

Time, _____ on - ly you can turn the page, _____ and close the cur - tain on this emp -

P.M. - - - -

3 4 5 6 3 3 3 5 (5) 6 6 6 6 6 6

N.C Bb5 F5 D.S. al Coda

- ty stage. _____ On - ly you can take _____ my pain a - way. _____ Well, my

P.M. - - - - -

8va pick slide

17

Coda

*(Cm/B \flat)

Gr.II

C5

Time. _____

Gr.III

8va.

mf rake

3

11 10 11 8 11 10 11 8

rake

3

11 10 11 13 11 10 11 8

*Chords implied by keys and bass.

(Fm)

(B \flat 7)

(G)

loco

pick slide

f

8 9 8 10 8 7 (7) 8 7 8 10

(10) 3 5 3 5 3

C5

E \flat 5B \flat 5

G5

w/bar

5 5 3 5 3 3 (3) 5 5 5

Rhy. Fig. 4

let ring

let ring

let ring

let ring

3 5 5 5 6 8 8 8 6 8 8 8 3 5 5 5

C5

E \flat 5

G5

B \flat 5

F5

w/bar

5 5 7 7 8 7 5 3 3 (3) 10 3 5 5 6 5 3 1 1 (1) 8

let ring

let ring

let ring

3 5 5 5 6 8 8 8 6 8 8 8 3 5 5 5